

List of Six Returned

Chancellor Nominations Re-opened

Following a rejection of the six name list submitted to N.U. President D. B. Varner and the board of regents the UNO chancellor search committee decided to re-open nominations for the number one campus slot in deliberations Tuesday.

Dr. H. Carl Camp, chairman of the committee, said the six people on the original list were found either unsuitable or unavailable for the chancellorship

in the judgement of the president and the regents.

Thus, an end-of-the-month extension has been made regarding submission of new candidates' names to the committee composed of students, faculty, administrators, and Omaha businessmen.

Camp said the original "list of criteria and their relative weights apparently do not apply" effectively in matching

man with position. The most noticeable of the criteria fluctuations centers around the relative importance of relations skills necessary for the chancellorship.

Early appeals to the committee for an "inside man," one primarily concerned with the internal operations of the university, by the president have been adjusted in searching for a chancellor with expertise in community relations.

The original criteria included strong academic leadership, capable but unobtrusive internal operations handlings, and youth and good health. Camp said the original qualifications still must be met, but the added qualities of "dynamism," or charisma, a strong administrative background, as well as community relation orientation.

Camp said the committee will be open to incoming chancellor nominees only until the end of the month because expediency has become of utmost importance in the considerations of Varner and the board.

Names can be submitted for committee consideration through Dr. Camp or any member of the committee. Selected members serving from UNO are: Dr. Robert Ackerman, Dr. Cheryl Prewitt, James Woods, Dr. Rex Engebretson, and Dean Paul Kennedy of the faculty/administration; and Jim Zadina, Mary Jane Lohmeier, and John Malone, students.

Land North of Dodge Campus Consideration

A request by regent Robert Prokop at last Saturday's meeting of the board of regents to look into possible acquisition of the Brandeis property and the Archdiocesan Chancery property by UNO has been met with initial university consideration according to campus planner Rex Engebretson.

Engebretson, however, said the "long term desirability of the land is low." He said the long range plan of the campus "is to maintain ourselves south of Dodge." He pointed to the Lincoln campus as an example of where thoroughfares running through the campus has become a distinct problem.

"Lincoln is in the process of closing off the streets that run through the campus," he noted,

"And none of the streets there can compare traffic-wise with Dodge."

Prokop's suggestion to look into the properties was referred to the regents' finance committee chaired by Omaha regent Kermit Hansen. Hansen said he has not yet talked with Prokop concerning the matter, but that the Brandeis property was considered for university acquisition about one year ago.

"We felt two factors were prohibitive in regard to this property," Hansen recollected. "One was that the price was too high, and secondly the double impact of Dodge street on the campus seemed to be undesirable." He said he has had no contact with the Brandeis concerns since that time.

Video Tapes, Camera Provide 'Possibilities'

UNO has an answer to KETV's Viewer Speaks Out. It's called Medium Cool, and it originated out of a speech communication workshop with students working with cameras and video tape packs.

The video tape and camera work somewhat like a tape recorder, recording sound and pictures. If the tape is plugged into a monitor, the picture can be seen at the time it's being taken. The tape works just like the recorders and can be played back, saved, or erased.

Greg Knudsen, student body vice president and a member of the speech communication class, said the program has "great possibilities for coverage of things."

Medium Cool will serve as an alternate media to the campus and the community. It will be a system students can use if they have something they want to say. It's a means of establishing feedback without a spokesman.

The tapes will be played at 12:30 on Tuesdays and Thursdays airing things people have to say. They'll also be a day earlier on some events and happenings than the Gateway, which comes out on Wednesdays and Fridays.

Parts of the Board of Regents meeting were recently taped to be shown at school. This is just one example of things that can be done by Medium Cool.

There are also possibilities

with exchanging tapes with other campuses to see what is going on and how other students feel.

Medium Cool was formed as an organization so that it could apply for money. Now it's awaiting the approval of its proposed budget by the Student Senate Budget Committee. The budget requests four cameras and complete video packs at \$1,500 apiece, one part-time staff member to work about 20 hours per week, three monitors, \$1,000 for insurance and maintenance, and 20 30-minute tapes, plus extras. The total is around \$10,000.

Knudsen said the members are sincere in their efforts at getting the system going and will look for other means of money and grants to finance the operation, if they can't get student funds.

After more equipment is purchased, more students can be trained to use it. Then, greater access for students who have something to say will be obtained. Eventually a bill of rights will be drawn up to protect those taping comments and those being taped. But there will be no FCC-type regulations.

Students are now on campus taping comments on whatever people want to say. So if someone comes up to you and hands you a mike, it may be your only chance to be a campus Lee Terry.

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'Coach of the Year Great Honor'

By Donna Luers

Feature Writer

"Debate can be beneficial to any student in any occupation . . . in this life we live today we have to be able to convince others we have something to offer."

The words of the Debate Coach of the Year, Duane Aschenbrenner are especially relevant to the some 30 members of the UNO debate squad—he is their coach.

Nominated by students and evaluated and selected by a group of five coaches across the country, Aschenbrenner was informed about ten days ago that he was one of the top five after the countless original nominations were narrowed. On February 5, at the Governor's Cup Invitational Debate Tournament at Sacramento, California, he was awarded the nearly three-foot-high, \$200 trophy, that now towers in the Speech Department Annex on campus.

"It really was a great honor," Aschenbrenner said. "At the time they made the award, I received telegrams from Varner and Blackwell . . . it's nice to know these people are behind you."

Aschenbrenner, who has been with the UNO debate squad nine years (after coaching first in Newton and then in Muscatine, Iowa high schools for eight years) also has a top-notch team behind him.

UNO In Top Five

"I think we have the best chance of getting to the National Debate Tournament than in any other year I've been at UNO," he stated.

Graduate assistant Gary Turner, in his second year with the squad, felt that in the surrounding nine-state district, UNO is "undoubtedly one of the top five or six." Turner is working towards a master's degree in speech at UNO.

Also assisting Aschenbrenner is graduate student Bill Wimmer, from Northwestern Missouri State College. This is Wimmer's first year with the UNO debate team, and he will be returning next year to continue his master's work.

The members of the squad themselves have

built winning cases for a good number of tournaments from their approximately 5,000 pieces of evidence gathered on this year's topic: "Resolved: That greater controls should be imposed on the gathering and utilization of information about U.S. citizens by government agencies." Announced last July, the topic was an object of dispute among debate coaches across the country initially, but was accepted after two recordings last fall and has now, obviously been researched extensively.

Last semester the team brought a total of 18 trophies home from tournaments in various parts of the country. Aschenbrenner named a few of their major wins:

At the Rockhurst College Tournament in Kansas City, Missouri last October, varsity debaters Duane Heber (a junior transfer from North Oklahoma College in political science) and Skip Shippy (a bootlegger semester-graduate) won third place in the varsity division. The team also brought home an octofinalist plaque.

Heber and Shippy took the same varsity trophy at the North Oklahoma College Tournament, also in October. Don Janousek (a sophomore transfer from Wayne State) and Sue Purcell (a Hutchinson (Kansas) Junior College transfer) took fifth in the junior division.

Heber and Tony Purcell (a junior transfer from Hutchinson), took third place varsity in the Wichita State University Tournament in November. An octofinalist plaque was awarded the team there also.

'Pretty Well Dominated'

In state-wide competition, Aschenbrenner felt "We've pretty well dominated all over."

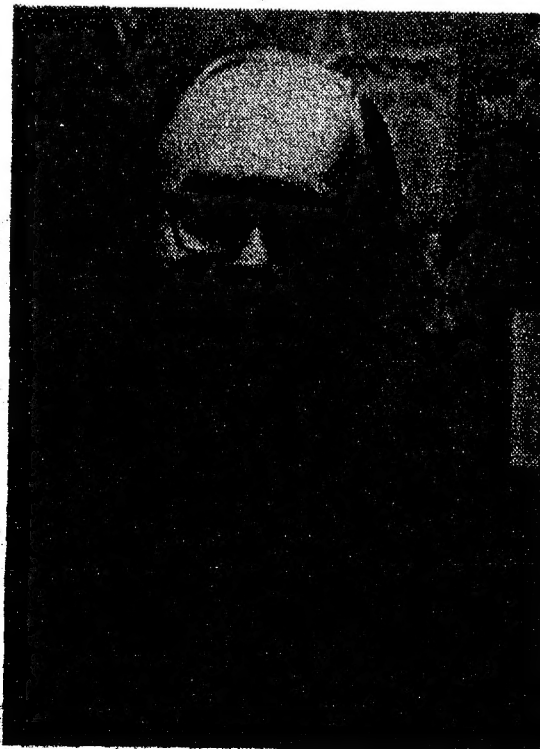
At the Kearney State Tournament in October, Charlotte Hoch (a UNO sophomore from Omaha's Burke High School) and Tom Havelka (a junior transfer from Platt College) took first in varsity.

The squad took first place sweepstakes at Wayne State in December with Hoch and Tony

Purcell winning firstin varsity, and Jim Sherrets (a pre-law UNO freshman from Benson High School) and Mark Tobin (a pre-law UNO sophomore from Cathedral High) taking first in the novice division.

During semester break the debaters kept right on going. Competing against about 100 teams at three tournaments in California—Redlands University, U.C.L.A. and U.S.C.—"We came out somewhere in the middle . . ." Turner

(Continued on page 2)



ASCHENBRENNER, director of forensics—one of the finest around.

Debate Squad 'Dominated All Over'

(Continued from Page 1)

estimated. Aschenbrenner said "From teams in the Midwest, we did pretty well."

In January three more trophies were added to the squad's collection in Texas tournaments. At the Laredo Tournament the squad was awarded two octofinal trophies for outstanding debate teams. In Austin, at the University of Texas Tournament, Hoch and Sherrets took the first place varsity trophy.

At their most recent tournament, at the University of Iowa last weekend, varsity debaters Bryan Fishburn (a junior transfer from Hutchinson) and Heber finished with a 4 win-2 loss record, and, as Turner said "just missed the finals."

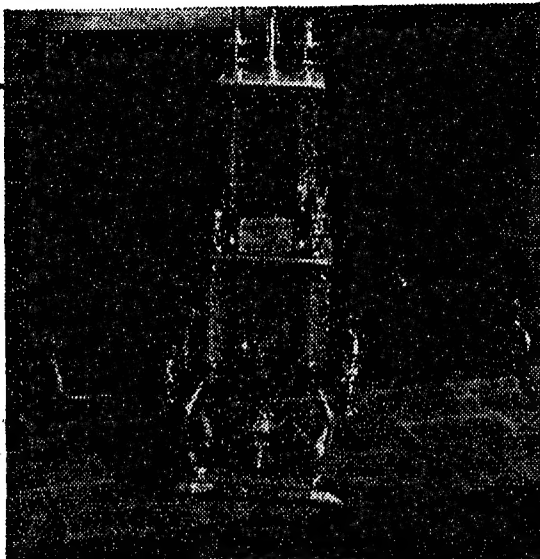
Aschenbrenner said the squad makes about 30 trips to tournaments a year, and an average of \$200-\$300 is spent on each. The debate budget is allocated by the Board of Regents from general funds of the University.

Motel Money Needed

Asked if he felt the budget was sufficient, Aschenbrenner said that, although it is now, with rising costs of registration fees, motels, and restaurants, he didn't expect it to remain stationary. "In order to continue where we've been going and what we've been doing, the budget will have to rise, percentage-wise..." he said.

Regarding the number of members on the squad, Aschenbrenner said "We always like to see more. I'm sure there's students on this campus, who have debated in high-school, that could benefit from inter-collegiate debate." He said that others without debating experience would also find it beneficial, emphasizing, however, that "Debate is not for everyone." Most of the 50 to 60 individuals who compete through UNO in a year, either have debated in high-school or took the course "Argumentation and Debate."

"We just don't have the time to teach theory



TO THE VICTORS... the coach's spoils glitter like gold.

... in inter-collegiate debate," Aschenbrenner said. Inter-collegiate Debate is offered as a one, two or three-credit course.

Aschenbrenner said the debate squad has a surplus of male members and could use more girls. "I'm convinced that the strongest debate teams are male-female debate teams," he said. "A contrast is important and they can often supplement each other."

Extemporaneous Also

Debate in itself is not the only tournament activity. Aschenbrenner explained that a number of students seeking high-school speech and debate coaching positions take part in a variety of in-

dividual forensic activities also. These include original oratory, extemporaneous speaking, oral interpretation, and informative public address.

An innovation arose in the UNO debate department last November in the way of televised debates. Every Wednesday at 9:00 p.m. on channel 26, the squad meets intercollegiate competition, features high-school debaters, or sets up intra-squad debates. Teams from the University of Pittsburgh, Nebraska Wesleyan, and Sioux Falls, were among past competitors on the air. The series has about three or four more weeks left.

"TV Classroom" on channel 3, Saturdays at 8:00 a.m., also features some individual forensic activities.

The debate squad is eagerly looking forward to next year's season when UNO will host the Pi Kappa Delta National Debate Tournament and Convention. Planned for March 1973 to coincide with Spring break, the week-long tournament will attract about 1,500 debaters from all over the nation.

Intellectual Competition

Asked what it is about debate that appeals to him, varsity member Bryan Fishburn, a speech major, felt it was "Competition on the intellectual basis." But Fishburn, last year's National Junior College Tournament Champion in Extemporaneous Speaking at Hutchinson Junior College, had an even more profound explanation tacked to the door of the debate office:

"... in Rhetoric, as in dialectic, we should be able to argue on either side of a question; not with a view to putting both sides into practice—we need not advocate evil—but in order that no aspect of the case may escape us; and that if our opponent makes unfair use of the arguments, we may be able in turn to refute them."

—Aristotle

Classifieds

Miscellaneous

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ALL MEN, Pi Kappa Phi is for you. For full information on this new fraternity at UNO call 572-1861 or 731-9649.

MISS UNO SCHOLARSHIP PAGEANT

To be held April 7th, 8:00 p.m. in the MBSC Ballroom. All full-time, single, female students are eligible to enter. Applications are available in room 250 of the Student Center.

NEED riders to Southern Calif. around March 1. Share gas, oil. Call 551-3423 after 5 p.m.

FENDER 1000 double-neck, pedal steel guitar. 3 years old, excellent condition. Sunburst finish. Less than 1/2 price. 733-3676.

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20 years old, married or single. Men 6'2"—Women 5'8". Inquire at lecture note table in MBSC. HOW'S THE WEATHER UP THERE?

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IF NON-GREEKS are independents, then Greeks must be dependents. Can the the University write them off on its tax return?

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'65 VW CAMP mobile, ready to go contact Pat, 457-4692.

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Rocky Rebels

UNO student Rock Meyer urges all UNO motorcyclists (in this weather?) to either write their state senators or go to the capitol in person (aboard their Yamaha, of course) to protest LB 1338.

This insidious bill puts dress regulations on motorcycle drivers. They must wear helmets, face shields, goggles, etc. It's up for a vote on Thursday, Feb. 17!

Remember, if this bill goes through—no more Bronsonistic hair flowing in the breeze at 60 MPH!

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Around Campus... With Stan Carter

The Interns

A representative from the Midwestern Teacher Corps Recruitment Center will be on campus Wednesday, February 16, 1972 in the Milo Bail Student Center to recruit applicants for Teacher Corps projects scheduled to begin during the Summer of 1972. Teacher Corps is a federally funded program which provides college juniors, seniors, and graduates an opportunity to serve a two-year internship in a school in a low-income area while pursuing college courses leading to teacher certification and the Bachelor's or Master's degree

in Education. Participants can expect to receive \$90 per week (tax-deductible) in addition to tuition-free education.

The Midwestern Teacher Corps Recruitment Center is located at the Center for Urban Education, University of Nebraska at Omaha, 3805 N. 16th Street, Telephone 402-453-8220.

Computer Shorts

The Omaha Facility of the University of Nebraska Computer Network is sponsoring several non-credit short courses on various aspects of computer usage. Registration for the courses is open to any University of Nebraska student, fac-

ulty, or staff member. The short courses meet for one hour per week for from 5 to 8 weeks. Approximately one hour per week outside of class would be necessary to complete assignments and work with the computer. A tentative schedule is:

Intro to Computers and BASIC prog.—Ray, Tuesday, 2:00; Saturday, 2:00.

Intro. to Computers and FORTRAN prog. — Lybarger, Monday, 10:00; Tabata, Thursday, 2:00.

Intro to OS/360 and JCL—Owicki, Wednesday, 10:00.

To register for any of the

above courses, stop by the UNO Computing Center (Admin. 231) or call 553-4700 X687. Courses will start the week of February 14, 1972.

Five Easy Days

Warning!!!! Your organization's rhumba contest and other organization activities cannot be covered by the second semester Breakaway magazine UNLESS said organization informs the Breakaway at least five days before the event!

You've been warned!!!! Contact Editor-In-Chief Rich Brown or the Associate Editor Carol Schrader in Engg. 116 phone ext. 471!

Jeep Trip

Drive your jeep to destiny! Meet exciting Sun Newspaper's columnist Warren Francke! Yes, there's still an opening for a representative on the Publications Committee. And they need an alternate for the Chancellor's Search Committee!

To apply, see the famous Jim "Z" Zadina in the Student Government office, MBSC 232.

Monty Hall!

Susan Anderson, Judy Haselhorst and John Mackiel, Jr. What about them? They were selected for PTA scholarships for the spring of 1971-72.

The amount of the scholarship is \$125. Better than Monty Hall and his crazy friends!

Masters Sale

Old master artists never die, they just keep exhibiting. And February 15, they'll be doing it at UNO... along with some contemporary master artists.

The exhibition and sale is being arranged by the world renowned Ferdinand Roten Gal-

leries of world renowned Baltimore, Maryland.

The exhibition, which can be seen in Admin. Building room 371 from 10 a.m. to 6 p.m., will feature over 1,000 original etchings, lithographs, and woodcuts by artists such as Chagall, Chagall, Miro, Kollwitz, and such new-found, promising talents such as Dali, Goya, Renoir and Picasso.

Also included will be American, European and Japanese printmakers. A well-qualified representative of the Roten Galleries will be present at the exhibition an answer artistic questions.

Prices of the art start at \$5.00, with the majority priced under \$100. Profit from this sale is for the Art Student Scholarship Fund.

Spirits in the Night

Spirit Night is here at last, all thanks to the Dean's Student Advisory Board for the College of Education, which is sponsoring said night on Feb. 19 in the Fieldhouse.

The organization with the largest percentage of members in attendance at the UNO-Southern Colorado basketball game will be the winner of a cold cash prize!!

In order to be eligible for the prize, each org. must submit a roster of its members to Dean Norwood in Kayser Hall room 326 A by February 15. In addition, any member who wishes to be counted should check in at the attendance table by the entrance of the Fieldhouse on the night of the game.

Please inform your members that even though they may belong to several organizations, their attendance, can alas, only be counted for one.

Applications Taken For Trip Abroad

One lucky student from the UNO campus will be chosen late this spring to "live, study and travel aboard with The Experiment." This year the place is Czechoslovakia.

One may ask just exactly what is the Experiment? "For 40 years The Experiment in International Living—a private, nonprofit, education institution—has been offering young Americans the chance to live in another country as if it were their home."

The Experiment is part of The Ambassador Program. It's for those students who wish to travel abroad and study a culture in its natural state.

It began 40 years ago when "the first group of Experimenters went to Switzerland in 1932." Since then "more than 50,000 young people from 100 nations have learned about another country in depth by living abroad as a member of a family."

The student chosen this year will be the 9th to go to another country. Last year, Greg Knudsen, student vice president, traveled to Yugoslavia. "It was an experience to remember," he said.

To begin, how can you become eligible for The Experiment? To apply, you must have "a sincere desire to go," Knudsen said. They are judged by the information they've acquired on the country and their overall breeding.

After one has submitted his application, the selection committee chooses the three best applications. These three are then sent to The Experiment's headquarters in Putney, Vermont. Once more a committee is at work as they choose the best of the three applications. Then, the person is notified and his wish comes true.

There are six basic parts of the program's content: "1) orientation and intensive language training 2) homestay 3) area studies 4) independent study project 5) independent travel 6) foreign language study." The entire program consists of about nine weeks.

One must begin with an overall Orientation session which begins the moment this person has been selected for the program. Here, he or she will "receive a series of bulletins covering passport, visa, and tourist card regulations, immunization requirements, clothing needs, transportation arrangements, and a bibliography" on the host country.

A more formal phase of preparation takes place at the School for International Training, or SIT. Here the student will join the "academic direc-

tor and group members in exploring the significance of going into another culture, and the challenges that will come from it."

The formal phase continues as approximately a 2-week stay is concerned with intensive language training. At least five hours a day will be spent in conversation drills and exercise and additional time in language labs. "The emphasis is on speaking and listening comprehension, designed to build (one's confidence) in oral expression and conversational skills" so one will be able to communicate with the hosts in their language.

"The trip to Vermont is an experience in itself," Knudsen said. It gets the student highly oriented and accustomed to his country.

Following the overall orientation period, the student will travel to the homestay community abroad where he will be "welcomed into the home of a host family for a three-to-four week, cross-cultural experience." By becoming a "member of the family" as such, the student can break the "outer shell" of a host culture, and "step into the role of an active member of the local society."

The student relates to "their environment as they do," as if he or she were a true sister or brother and the hosts were true parents.

There is usually one person or member of the host family that is approximately the same age and is able to speak English rather fluently that also

assists the student in his learning process.

Following the homestay, a concentrated academic work begins in two areas: "the area studies course and the independent study project." Here the student and group members will generally move to a large city, "often a university center, taking up quarters in student-type accommodations, either singly, or in a small group." Here an emphasis is placed upon "a contemporary overview of the country and its culture."

The final week of the program is reserved for independent travel. Here a group of half Americans and half "natives" either board a chartered bus or hop trains in order to broaden their geographic interpretation of the country. Then the individual is on his own for it's now his commitment to "spread the knowledge" and let others learn from his experiences. Then comes the time for organizing and presenting lectures to voice his knowledge to others. It's up to him.

The Experiment itself is of no cost to the student except for such trivial items as shots, passport fees and the like. It is financed by a foundation with a certain percentage being funded by the Student Senate at UNO. The student himself is offered "a chance that shouldn't be passed up" as Knudsen put it. "You can't lose."

A student receives 8 credit hours for the trip: four in language study and four in cross-cultural study. Credits are transferable to UNO.

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This spring's SPO budget might be all gone, but it's not too early to start thinking about next year and the fall semester.

There been a lot of discussion this year about black heritage week, chicano heritage week and Indian heritage week, so why not one for everybody or most everybody anyway?

Perhaps we could have a Swede heritage week or a Chinese heritage week, but what I'm proposing is a Bohunk Heritage Week. And next first semester is the best time of all for it.

On September 28th we celebrate each year the feast day of the patron saint and only known national hero of Bohemia, a Saint Wenceslaus, better known through story and folksong as Good King Wenceslaus, though he was only a baron or duke. But that doesn't make a difference.

According to the legend, G K Wenceslaus "looked out on

the feast of (St.) Stephen (near Xmas), where the snow lay round about soft, crispy and even." Out in the courtyard, flailing underneath some lonely pine was a traveler. Tired, weary, sick and hungry was this traveler. "God-a-mighty, I'm hungry," he moaned to the winds.

The king went out into the night and bade the travelers, coem enter my house. Inside, Wenceslaus fed him, clothed him, sheltered him and kept him warm. Later on he found out the traveler was Christ looking for sinners or something like that.

America has kept on forgetting its honky heritage. Where would the expression "cooked goose" be today if we Bohunks hadn't pioneered the cuisine? What about the Dracula and werewolf traditions? What about sauerkraut and dumplings? What about Roman Polanski? How about polkas? How about it, America.

We have been repressed too long! Our culture cries out for acceptance, understanding, for awareness! It is in this spirit in which we propose Bohunk Heritage Week, centered around the feast of Saint Wenceslaus.

We could have Frankie Yankovic and his Yanks for a polka concert. We could have guided tours of Storz brewery. We could have a bohunk style dinner—kraut, dumplings with cinnamon and butter, kolaches, hoska and blood sausage.

We could have a Roman Polanski film festival and sell books by Jerzy Kosinski. We could have art exhibits and lectures by Roman Hruska and other prominent honkies.

All men who support the causes of freedom, peace and brotherhood should support Bohunk Heritage Week. Let your feelings be known, write to or see SPO about it. Let us not let John Bronsky be forgotten!
Tom Banasy

Published by and for the students of the University of Nebraska at Omaha

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From The Collected Worries Of Modred Wetfish...

When I look upon UNO's five-story, windowless-wonder, curvature-caressed, education building, I think first of kindergarten and polio vaccinations.

It was in kindergarten that I first learned not to look out of windows and thus distract my education. For you see, even in my elementary, egg-headed shape there was much they wanted me to learn. There were straight lines to learn, milk bottles to slurp with straws, and naps to take in unison.

All of those primordial pieces of marching, sucking, and catatonia were to serve me well in later life. But most of all I remembered the windows. If you sat by the windows, you could maintain your contact with real life. Being in the found myself in trouble. "Modred, pay attention to class." Through the windows I could see color, movement and life. But I never had a teacher who thought much of those distractions in the classroom.

I guess that it is appropriate for an education building to have an intrinsic educational advantage over windowed buildings. The methods of new math, new English and knew-it-on-the-test-last-week can be taught hidden from any connection with the problems of everyday strife. New ways can be devised to seduce children's already troubled heads into sets and unions, logic and lexicons and all the other grammatical controversies which bear such a crucial role in framing the politics of the modern world.

If they had had the new oral way to vaccinate for polio when I was a mere kindergartner I might have been spared a particularly agonizing scene. It was darling Kristy, the young lady who so flustered me that I couldn't hear her last name when the teacher read the role, who in her turn for a shot, kicked and screamed and clawed ferociously and subsequently received a very painful polio injection in her tense, tender muscles. I was outraged but unable to save her from the large white administrators. In those moments, I saw the first true rule of education—whether or not you need the shot you get it.

Soon kindergarten was over and I had become immune to both kindergarten and polio. Straight lines was the principle course taught over the next few years until we all came in mass to cursive writing, but even in this you have to come back to the same point. This is a process known as convergence and it is convergent knowledge that carries you the farthest through school. Thus if poor Kristy had made less in the way of a divergent effort, she might have passed Immunization I with an "A". Convergent knowledge is the foremost rule for making good grades: What is the capital of Maine? Which is the principal river in Uruguay? How long should this paper be? What are the three causes of the Civil War? and who is on the teacher's side?

The lessons always converge into a single spot like a polio shot and divergent attention is avoided. So now we have vaccinations and no windows. After you (have taken, are vaccinated) for English 112, you (Have passed, are immune) and need not take it again.

What is a new method in education? (programmed learning)

What is it based on? (questions)

Where does it lead? (to a point)

Even programmed learning converges into something that the (book, teacher, test) knew all them time.

I have always wanted a teacher to ask me a question that didn't have a particular answer like "What is worth learning?" so that I could look out the window, think of the great variety of possible answers, say "that depends" and after all of that, still be correct.



Womankind Women in the Professions

By MAGGIE MAY

(Second of a three part series on the working woman)

The 14% of American women who are employed in the professions are exceptional women who have "made it in a man's world." As a compliment to their intelligence and competence they are often told that they are different from other women, that they "think like a man." For a woman, entering a profession is a long, hard road fraught with many discouraging obstacles.

Perhaps the first discouragement comes in early childhood when parents are trying to socialize little girls into a quiet, passive role, stifling and repressing the natural curiosity and desire to explore that leads one into professions like science and medicine.

Or maybe it comes in high school when a young woman is told that "boys are turned off by smart girls, especially girls who like science and math." Also, high schools practice a kind of selective guidance counselling that channels women into second-class jobs. One instance of this is encouraging boys who are good at biology and other natural sciences to become doctors and encouraging girls who excel in those same subjects to be nurses.

Diane Narek, a scientist, talks about when she first encountered pressure against her entering that profession. "When I began to apply to colleges I suddenly discovered resistance. I knew that I had to be twice as good as a man to get into college and even better for a scholarship. So I was.

"I worked hard to graduate first in my class and get 700-800 on the College Boards. In addition I participated in as many school activities as possible. When the scholarships and admissions were given out, I watched as men with poorer grades than my own were awarded the prizes. When I complained I was told that companies and colleges did not want to invest in a woman because she would eventually get married."

'Avoid Science And Math'

For Diane, the discouragement continued in college. "Once I entered college I was constantly reminded that I was a woman and women shouldn't study science and mathematics. Professors told us women that we were not serious enough and we had to prove ourselves."

When a woman gets a job in one of the professions a big fuss is made over her and she is publicly pointed out. However, like every other woman, she receives lower salary, lower rank, and less interesting positions than men with the same qualifications. After obtaining the same skills as a man, spending the same time in the same schools, a woman is still treated as an inferior person.

Worker Chauvinism Universal

Male chauvinism toward women workers is universal whether they are factory workers, waitresses, technicians or women in the profes-

sions. Two women medical students talk about how they are treated by male doctors. "In many of the ways we are treated as women, it makes little difference what our position is. All women, of course are treated with paternalism in an industry whose leaders and managers are predominantly male."

EILEEN—One of my teaching doctors called me 'sugar' for the whole month I worked with him. With eight male doctors and one female doctor making rounds together, the men seem to feel, "Isn't it cute that this little girl follows us around."

LUCY—"Male doctors also seem to think that patting a woman on the head while explaining something to us helps our learning process."

The pressure of always having to "prove herself," prove her ability and intentions to male co-workers sets up constant conflict between herself as a woman and as a professional. Diane Narek says, "She is told not to act like a woman, but is always treated like a woman.

"It is never thought that she is interested in her work. I was constantly asked why I was wasting my time and told to get married. I was told that their wives preferred home making and since I was a woman I wouldn't be happy unless I did the same. My work was considered to be a waste of time while my co-workers who were doing the same thing were considered to be conducting important research."

The woman in the professions is an outcast among her male co-workers and is isolated from the other women workers because she often feels superior to them and they are in awe of her. Diane: "The woman scientist feels that she has proven that she is a skilled and accomplished person. She does not receive any recognition from men so she seeks to gain it from the women who are under her. The secretaries resent the woman scientist's slight authority, while the woman scientist resents the lack of recognition."

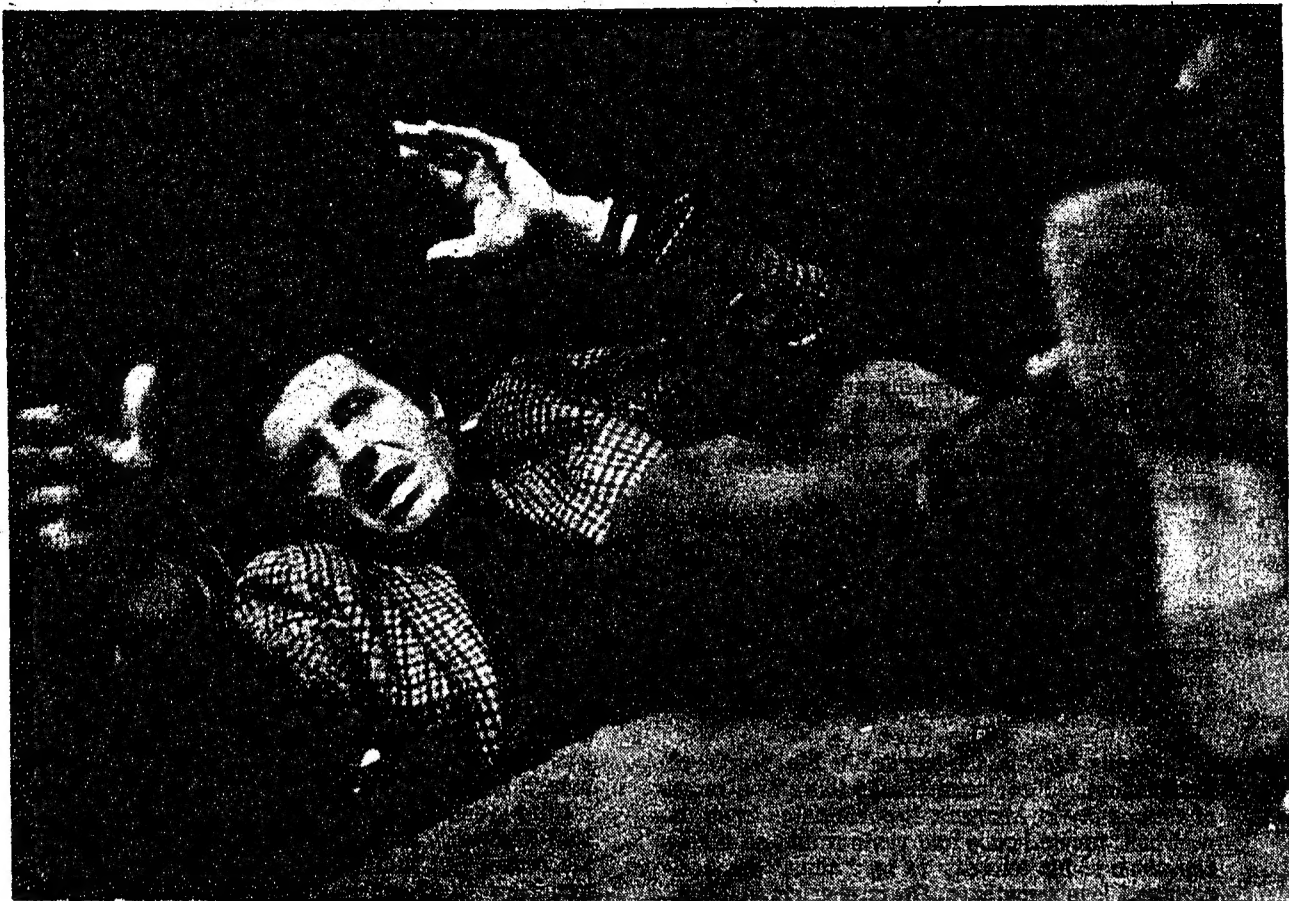
Also, there is a difference in the treatment accorded to professional women and to lower-echelon women by male co-workers. Lucy, the medical student, says: "Male doctors seem to assume that women doctors are smart although not as smart as male doctors—whereas all other women are not too bright. Hence, lines like this: Male doctor to female med student—'Gee, it's really nice to talk to you because I usually only get to talk to dumb nurses.'"

LUCY—"When I hear other women put down all the time for 'stupidity' it makes me feel like I can't identify with them. As a female medical student, I end up achieving respect only by negative comparison with other women." It is in this way that women are kept divided. At present women seem to be venting their hostilities on each other, instead of on the cause, which is men. It is men who treat us unequally and do not recognize our accomplishments!

diversions

Week of
February 11

Today—Actor Theodore Bikel, 9 a.m., Eppley Conference Center Auditorium, talk, discussion, sponsored through English Department and Gateway.
—SPO film, *Rachel, Rachel*, 7:30 p.m., Engineering Building Room 101.
—Through March 5, *The Fantasticks*, Omaha Community Playhouse, 8:30 p.m. Fridays and Saturdays.
—Neil Simon's *The Last of the Red Hot Lovers* starring Stubby Kaye begins at 8 p.m. in the Music Hall, sponsored by Dick Walter.
—"The Bookshelf"—a special program on Channel 12 with featured guest, film producer Robert Radnitz at 9 p.m.
Sunday—Joslyn's Great Film Series—*Son of the Shiek*, starring Rudolf Valentino; 2 p.m. Witherspoon Concert Hall.
—PBS Masterpiece Theatre—8 p.m., Channel 12, Academy award-winner Glenda Jackson stars in "*Elizabeth R.*," a sequel to the "*Six Wives of Henry VII.*"



Robertson's Calling Own Shots

By Todd Simon
Entertainment Editor

"I hate labels," said actor-director-producer Cliff Robertson when here recently promoting his new film, *J. W. Coop*. "If you want to be completely true you should hate all labels."

As an example, Robertson points out "not all hardhats are not Joe," the mythical filmic arch-fascist who kills hippies for relaxation and pleasure.

"That's why I like *J. W. Coop*," Robertson said, "he's uncompromising." Of course, in the end, old *J. W.* gets gored by a bull for his non-compromising, but that's another story.

Robertson sees his film as a "slice of life" with a moral. *Coop* is released from prison after 10 years and must face a drastically changed world. A former champion rodeo rider, he tries to start up where he was put off. "It's future shock today," he added. "It's what's happening to middle-aged parents in suburbia—everything's different but them."

Arena of Life

Rodeo is used as a frame . . . "the arena of life today," Robertson said. All the cowboys are out for the money, riding private airplanes to and from rodeos. It's become big business. "*J. W.* attempts to catch up."

Robertson produced, directed, wrote and starred in *J. W. Coop*, which is his first film since he won an Academy Award for *Charly* three years ago. There were plenty of offers to do other films, but he wanted to make a "contemporary western" on his brother's suggestion. Besides, Robertson didn't want to put up with "the shit they wanted me to do."

"I was a rebel before it was fashionable," Robertson claims. In the early '60's he had a seven-year contract with Columbia Pictures calling for two or three films a year, resulting in what he calls "some pretty awful movies."

He spares little in his contempt for the men who run the motion picture industry. "Then 'difficult' meant you had the courage to say no," but most actors said yes. "If I'm proud of anything (in my career) it's my number of suspensions with Columbia," Robertson said, repeated contractual violations. On suspension for several years, Robertson was unable to make

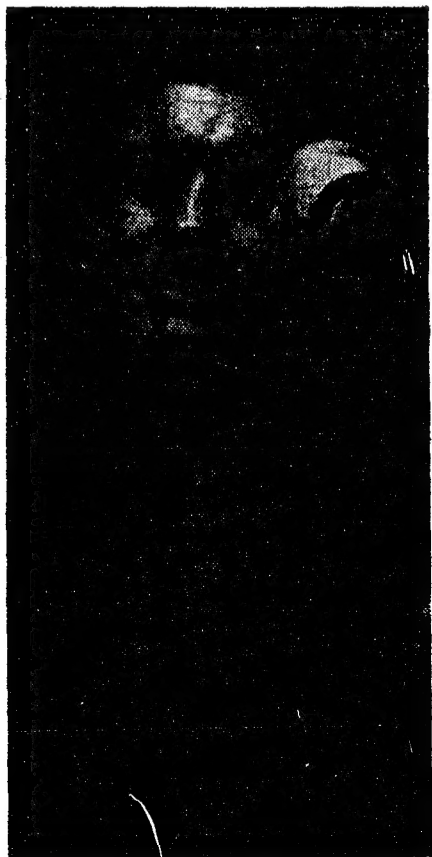
films for anyone else and turned to television guest appearances.

"I've had all kinds of offers to do a TV series. NBC's promised me one anytime I want it. It's just waiting there," he said. But television isn't his medium. Robertson feels movies haven't been good enough, but "the best thing on television are the movies."

No False Controls

It took Robertson seven years to get *Charly* on celluloid, but it was worth the effort. Now he has freedom to explore with films, if he demands it. After researching rodeo life for six years, he got backing for *J. W. Coop* from Columbia, his old contractor.

"They called me up and asked me to be the producer, too. I said okay, but I really didn't want to . . . and I probably won't do it again." It meant besides making the film as director he had to oversee the budget.



ROBERTSON . . . Trying to avoid labels.

The budget was tight. "We made *J. W. Coop* for \$776,800, including dinner tonight. I worked for scale (union) on this picture," he said, another way of avoiding false controls from the film magnates.

"I had *J. W.* in my mind and I'd figured he'd have to be just out of prison and asked 'for what?' then talked to the rodeo people. They said bad checks . . . these guys will go and write a check out, counting on winning the prize money."

Casting was another problem. "Over half the people aren't actors. They're rodeo people in their environment. I wouldn't hire one of those casting directors. I wanted people who hadn't acted before."

So he rented a little office building and held auditions 16 hours a day for several weeks. "I auditioned 500 different actors and promised them they'd each get to read a scene with me. We got people you'd never be able to find in Hollywood. I rewrote a part for this one dude. His name was Son Hooker, that's his real name. He just came in one day and said he wasn't trying out for a part and had just come by to meet Cliff Robertson. He was perfect for the part of this sheriff we had. After he got the part, he called his mother on the phone. He was 45 years old."

The script is Robertson's own, even though a couple of guys from Texas helped in the early stages. "I threw out everything they wrote, but their names are in the credits" because of the union. "They made a complete botch of it." When he found their names were spelled wrong on the advance material, he said "good. I'm delighted."

After preparations, they went out and "shot this whole — show on the road." Some of the technicians tried to convince Robertson to go to the studios for some scenes, particularly a roadside scene where the sheriff stops *Coop*. "It was all shot on the side of the road . . . with a hell of a wind blowing. The technicians said the guy was sniffing from the dust. 'Haven't you ever heard anybody sniffle?' I said. 'You've been in that Hollywood cocoon too long.' It was hell to cut, but it was one of the best scenes."

(Continued on page 7)

'Rigoletto' To Open Omaha Opera Fetes

Five singers from the Metropolitan and New York City opera companies will perform in the Omaha Opera Company's production of Verdi's masterpiece, *Rigoletto*, Friday and Saturday, Feb. 18 and 19, at 8 p.m. at the Omaha Music Hall, 17th and Davenport Sts.

Canadian baritone Louis Quilico will sing the title role. Beautiful Gail Robinson, dubbed the "Cinderella soprano" because of her sensational rise to Metropolitan Opera stardom, will play the part of *Rigoletto's* daughter, Gilda. Barry Morell, an international star and recording artist, will be the Duke of Mantua, Gilda's faithless lover.

Lavish new sets, designed by John Naccarato and built in the Pacific Northwest, will be seen for the first time in the Omaha production. The sets were jointly commissioned by the Omaha Opera Company and two other companies, with the help of a National Opera Institute grant.

Costumes for *Rigoletto* will be brought in from Malabar of Toronto.

The Omaha Opera Company is Nebraska's only professional opera company. Dr. Leo Kopp is conductor, with a chorus, corps de ballet and an orchestra selected from the Symphony. James De Blasis of Syracuse, N. Y., is stage director and Valerie Roche is choreographer.

An added attraction will be the seventh annual Opera Invitational Art Exhibit—a collection of works by the area's most prominent artists. After the opera, the exhibit will move to the new First National Bank for the remainder of February.

Opera ticket prices range from \$4.75 to \$12 for the season, which includes the fantasy *Tales of Hoffmann* April 27 and 28. Single seats are available. Tickets sell at Brandeis downtown Omaha store, 16th and Douglas Streets.

Four UNO students are in the cast of *Rigoletto*. They are J. William Koll, who sings the role of Count Ceprano, and chorus members Bill Gilinsky, Steve Dygert and Dennis Smith. Philosophy Department faculty member Duane Willard is also in the chorus. Chorus rehearsals are held in the UNO Music Annex. UNO student Mrs. A. G. Rimmerman is in charge of public relations for the Omaha Opera Company.

'Picture Show' Deserves Adulation

Emitting imagination and expansiveness in his erect, deep-breathing frame, John Wayne surveys the awesome herd of cattle, the hills, the sky and declares, "Let's move 'em to Missouri." The cowpokes vent a rhythmic succession of raw-spirited "yee-has" and the cattle drive begins.

Red River is The Last Picture Show (Cinema II) at Sam's movie house and Sonny, Duane and Billy are the sole viewers. With the exception of Sam the Lion, no one and nothing retains a scent of the spirit of the America portrayed in Red River. Men now make their living by drilling oil wells and cattle are carted to slaughter in trucks, like the one killing "dum" Billy while he is placidly sweeping the streets of Anarene.

The disjointed Texaco sign and the dust-sanded buildings all possessing the same decaying character depict the grating away of both the town itself and its inhabitants. The singular, the "romantic," the "heroic" have vanished; for most, life has become a bore, an existence of vapid repetition. The individual has been transformed to the mass; the era of television has begun.

'Pieces of Clay'

In his song "Why Don't You Love Me," Hank Williams writes:

Ain't had no luv'n like a huggin' and a kissin' in a long, long while.

We don't get nearer, ferrer, closer than a country mile.

Why don't you say the things you use to say?

Why do you treat me like a piece of clay?
My hair still curly and my eyes still blue,
So why don't you love me like you use to do?

The people of Anarene do treat each other like "pieces of clay," like "worn out shoes;" people simply wear each other out, siphon what is there to be siphoned and leave. The elders of the town have offered little to the youth but superficial value systems of status and money.

One is capable of partially comprehending the reasons the youths act so mechanically (devoid of inner feeling) when he considers the influence of the high school football coach, of Jacy's parents, of Sonny's father and of the 300-pound local prostitute.

Their life style (the youth) have already been forged, and in this perspective, one understands the pent-upness that exudes in the nude swimming parties, the pooling of resources (\$1.50) to purchase the town horror for the untested Billy, the boys urge to find some "pussy" or "get a heifer." The groups of youths are drawn together more due to boredom than friendship; the abovementioned incident concerning the town horror exposes the surface nature of their personal ties.

Eged on by his companions, Billy's attempt to end his virginity results in the horror jabbing him in the face, causing a bloody nose. Returning Billy to the pool hall, the boys explain to Sam what took place; Sam's reply, "you couldn't even wipe his face" tersely captures the pervasive atmosphere of non-thought, self centeredness encompassing Anarene.

Crazy Sam

Sam the Lion is the veritable life source of the lobotomized environment. If there is a sense of community in Anarene, it germinates from his pool hall, movie house and restaurant—all manifestations of his tenacity to be "alive," his concern and love for others. He is a grisly stubbed, furrow-faced Texan who rolls his own cigarettes; but, as Mrs. Farrow tells Sonny, Sam has "beautiful hands."

To the citizens of the town, Sam is "kinda crazy." Fishing with Sonny and Billy, Sam relates how he and a young lady, some twenty years ago, madly raced horses across the stream for a fifty-cent piece and further adds, "In five minutes, I'd do it again." To paraphrase Sam,

(Continued on page 9)

Robertson As 'J. W. Coop' Is Memorable Character

When a director, writer or actor sets out to tell the story of an ordinary man in everyday language he usually runs a fine line between believability and schmaltz, with schmaltz usually the winner.

J. W. Coop (Cinema Center) tries to do just that, plus a little preaching, and along the way offers one of the more memorable characters in recent American cinema.

Fresh out of a 10-year jail term, J.W. (Cliff Robertson) sets out to regain the life he had, but a decade in the cooler has transformed everything.

J. W. goes to his central Texas hometown, to the house he grew up in, only to find his mother (Geraldine Page) is senile. She doesn't know J.W. was in prison or that her husband's been dead for years.

After repairing his father's 1949 Hudson, J.W. heads for the rodeo. But it has changed, too. Now in big business, he finds himself competing with skyhopping cowboys who reach three rodeos a day and earn \$60,000 a year.

A Nice Guy

While hitchhiking through Texas, J.W. meets Bean (Cristina Ferrare). A recent college

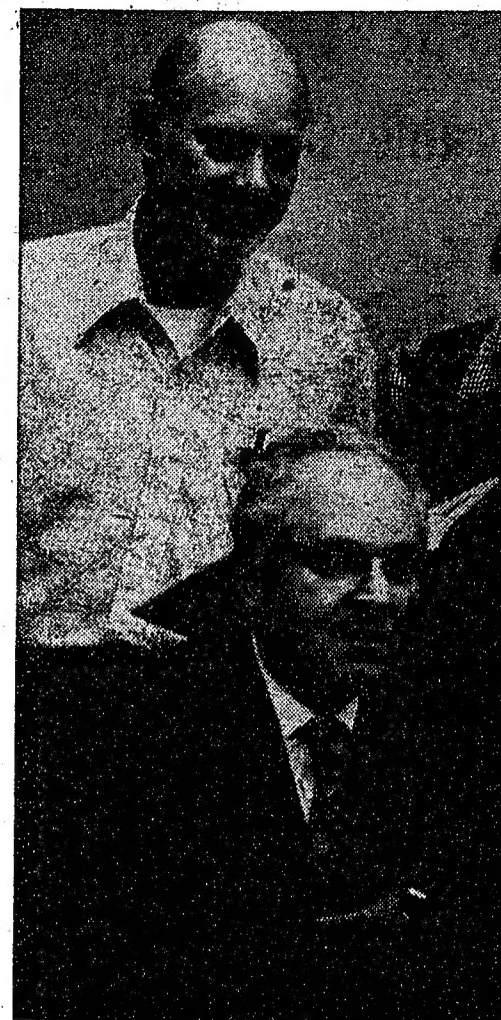
graduate (and outward hippie), she is criss-crossing the country just to see things. Bean admires J.W.'s earthiness and homespun wisdom.

The very salt of the earth, J.W. was one of the most popular (if not successful) riders on the circuit before being arrested on a bad check charge which was apparently a set-up.

His return to rodeo is met with enthusiasm from former cohorts, but most of "the old boys" are no longer worth their weight in the ring. The all-round rider is defunct. "Hell, everybody specializes these days, J.W.," some of his pals inform him after a beer bath.

Robertson the actor works very well with Robertson the director and actor. Together the three of them put together a Faust of the southwest, a mortal overstepping the boundaries.

After leaving jail, J.W. is happy just to get along, to find a place in the middle of everything. He is sympathetic and inquisitive after dormancy, like a kid set loose in Disneyland, working to get into step. "What do you do?" asks a truck driver (Continued on page 9)



ON SCHOOL TOURS—UNO students William Gillsky rehearse "Rigoletto" arias Leo Kopp (seated) as part of Young People's Union. (Story at right.)

'Conformist' Strong

Lovers of the surreal in filmmaking who are biding time until A Clockwork Orange comes to town can whet their fanciful appetites with The Conformist (Dundee). It's just possible that you will see the better of the two films in the bargain. I can only admonish the psychologically squeamish to avoid either offering and head down to the Roxy for a GP.

Bernardo Bertolucci's piece rivals the work of the Italian master (that's right) in the visual creation of mood and sheer intensity of his dream-like sequences.

Jean Louis Trintignant (Marcello) moves as he never did in A Man and a Woman in the role of a fascist in Mussolini's Italy. His personality is shattered by a homosexual experience and murder which he committed in his childhood.

This, compounded by the insanity of his parents, leave him with a heritage of "slaughter and melancholy." Teetering on the brink himself, he desperately tries to impose order and bring to his life the "impression of normalcy."

Too intelligent (or perhaps educated) for his own good and highly sensitized by the disorder and corruption in his past, he stands detached from his fellows and desperately tries to conform.

Church Fan

He takes a wife and begins his fascist affiliation hoping that these conventions will allow him to retreat into the comforts of a well-ordered and meaningful society.

In order for him to marry, he must have communion which of course means confession. The church offends him, but he bravely accepts the whole package as part of the road back. A memorable scene takes place in the confessional, shot in part through the little louvered window.

He admits to every sin including lying with another man and murder. The priest is also incapable of bringing these

trespasses into focus and is more appalled by the fact that this sinner hasn't been to confession in years than by the deeds themselves.

Marcello is sent to Paris where his marriage and first political errand are to be celebrated. He is to assassinate a former professor of his who fled Rome, an exile of the fascist state. These are his chances to gain a healthy societal orientation, but he fails. (Continued on page 8)

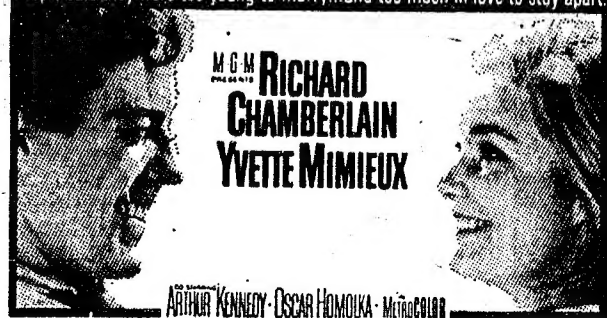
Many think this LOVE STORY is better than that other one.

What do you think?...

BOTH LOVE STORIES ARE ABOUT COLLEGE STUDENTS—ABOUT THEIR DEEP LOVE—THEIR "FALLING INS" AND THEIR "FALLING OUTS"—BOTH ARE EXCELLENT—

Which is best?...You decide...!!

People said they were too young to marry...and too much in love to stay apart.



JOY IN THE MORNING

DUNDEE STARTS FRIDAY
551-3595
4952 Dodge

In Media Res Radio Preachers Fill Finance

By Todd Simon
Entertainment Editor

Radio programming is a strange bird, particularly in Omaha. The same station which has the most popular music also has "The Polka Joe Show." Our classical music station has a daily feature—parodies of Greek mythology. The biggest top forty station features "The Grocery Boy Show."

None of the daily programming incongruities can compare with Sunday radio, however. On thousands of stations coast to coast, and internationally, ministers-of-the-air, in roman collars, togas, business suits, sackcloth and ashes, preach through silver microphones and 1,000-foot towers—to the faithful? ... or curious (common sinners).

Popular opinion has held (for years) the church program were either an attempt by broadcasters to demonstrate their piety or that the stations figured they had to play them, just like most people figure responsibility to attend services. In reality, it's a product of crass commercialism.

Sundays (on the whole) are considered bad listening days. Sunday morning is particularly atrocious, what with hangovers, late-night parties, the Sunday funnies, real church and visiting the folks. Naturally enough, advertisers won't buy air time; few profits are realized.

Airwave services come in nice, little syndicated tapes ... guaranteed to fill a half hour or more. Oftentimes the missionary group involved pays to be played. Nearly every Omaha-area station has weekly church-related programs.

If the advertising problems are to be believed, then few, if any, people are listening.

My Favorite Preachers

My favorite is KOIL's Radio Evangelist C. M. Ward, live from Springfield, Mo., representing the Revival Time Missions of the Assembly of God Church "and you, the millions of faithful all over the world" every Sunday morning at 9 a.m. Ward has a delightful delivery, far more lively than Billy Graham and just about as eloquent as Oral Roberts.

Ward's message is nearly the same every Sunday, with the accents changed for effect, as he applies faith in God, Christ and the Holy Spirit to the problems of man, the old-time approach.

"The World Today," with Garner Ted Armstrong, is KLNG's answer to Ward. Garner Ted believes in the active God who intervenes (with amazing frequency) in the affairs of men. The message is doom ... through sex, holocaust, gluttony, television, topless dancing ... whatever Garner Ted conceives of as potentially dangerous.

Armstrong mixes evangelical and political speechmaking

principles in his address, aimed at people who thing. He puts on a good show.

Armstrong and Ward are the most entertaining 'dead-day' programming. The rest is virtually i

Rather than review on-the-air-church, I'd a: The financial rationale makes pretty good se matter so would three hours of pre-recorded n wouldn't lose free time if the show was prep KOIL does this Sunday evenings with a natio Top 40 program. Why not more?

Or, if religion is enmeshed in Sunday rac someone play religious works by the great c of "Nearer My God to Thee" at 8:12 each week don MacRae sing "Whispering Hope" for seven.

Passing Fancies

There's lots of activity in SPO. El Chicano as part of Chicano Awareness Week. The concer day, March 1 at 8 p.m. in the student center be

Chicano students haven't made definite pla but the concert is expected to serve as a focal has been booked at a bargain rate. SPO will try cert on campus, but may move off-campus if the enough.

El Chicano is now nine members. When I sa they were only five, so they're probably adde their Santana-like music. I hope they've lowered UNO's student-run record shop, operated by

begin business soon. Jim's been ordering reco shop will be located in student center room 34 be about 33 per cent lower than manufacturer's which means a \$5.98 list price album goes at ar

Actor Theodore Bikel is on campus today. member of The Little Ark, which Bikel stars ir recently. UNO has had tremendous cooperation Center and Cinema Center Films publicity peopl and Robert Radnitz, the film's producer, to talk animal trainer Frank Weatherwax and child le will be in Omaha. Whether or not they'll stoj certain.

PBS presents "Elizabeth R," a six-part se Wives of Henry VII," starting Sunday at 8 p.m tures Academy Award winner Glenda Jackson (as Henry's daughter by his second wife, Anne B

For those who missed Radnitz when he wa have a discussion between Radnitz and Dr. Da at 9 and again Tuesday about family movies, a films, producing movies on location and the rati

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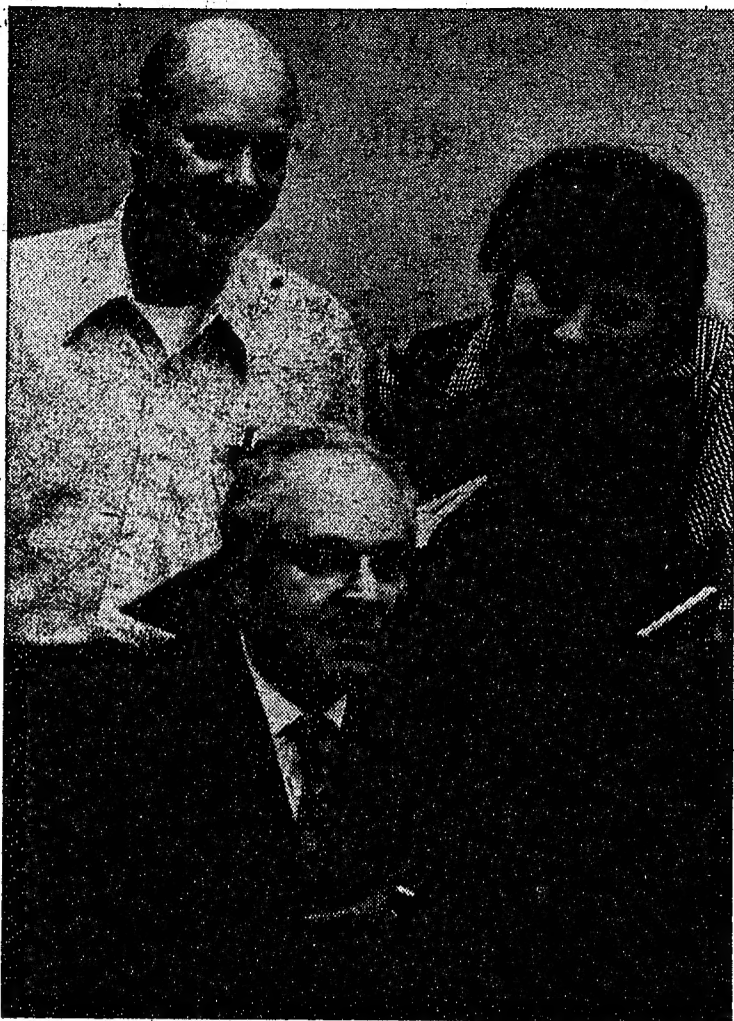
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ON SCHOOL TOURS—UNO students Willie Koll (left) and William Gillinsky rehearse "Rigoletto" arias with conductor Dr. Leo Kopp (seated) as part of Young People's Preview preparation. (Story at right.)

'Young, Gifted, Black' Opera Prevu, Roving Ear

music, theatre

UNO Students Help Opera Previews

A successful new project, Young People's Opera Previews, has been launched jointly by UNO and the Omaha Opera Co.

Three performing couples all members of the Omaha Opera Co., are conducting informal "teach-in" lectures at various Omaha area schools, singing arias from "Rigoletto," which opens in Omaha Feb. 18, and fielding questions from the students about opera.

A grant of \$875 from the UNO Music Dept. is being

matched by the Opera Angels, women's auxiliary to the Omaha Opera Co., to present informal the "teach-ins" in fifteen Omaha area junior and senior high schools.

The Young People's Previews are being done primarily at schools that are already committed to attending the student matinee on Feb. 21.

"Rigoletto," written in 1851 by the Italian composer Verdi, will be presented in Italian on Feb. 18 and 19 at 8 p.m. in the

Civic Auditorium Music Hall.

Dr. Leo Kopp of Chicago will be conductor, with a professional male chorus and an orchestra selected from the Omaha Symphony, as the Omaha Opera Company opens its 14 season.

Dr. Robert Ruetz, head of UNO's vocal music department, is coordinator-director of the three performing pairs, which include UNO students William Gillinsky and J. William (Willie) Koll.

Writer Portrait Vague

Ensemble acting has taken its place as a front-running form of stage presentation in recent years, although the "tradition runs deeper. Lately two large off-Broadway plays have employed ensemble techniques.

Interestingly enough, both recently played Nebraska on road show tours. Both failed, largely due to technique. Hair's dissection can be found in last week's section. By and large, it was unfair to the young it claimed to represent.

To Be Young, Gifted and Black presents an entirely different problem. The story of playwright Lorraine Hansberry, the play's ensemble approach effects intensity and credulity for the most part.

Portrait

There are two acts, Hansberry's life from 1930 to 1959 and again from 1960 until her death in 1965. Rejecting a strictly biographical approach, the cast proposes to present a portrait.

The portrait is shown through the eyes of the playwright near the end of her own life, when she wrote the book the play is based on. Passages of time and important events in her life are presented in short scenes, or vignettes, in which the principals change roles.

At one point, for example her mother could become a street playmate. To Be Young, Gifted and Black resembles Spoon River Anthology, except back in Spoon River nobody ever became someone else.

The effect in the touring company's Omaha performance is confusing, to say the least. "The willing suspension of disbelief" is put to a trying test; not knowing exactly whom it is one is trying to believe, all belief is soon shattered.

Tension, rather than a product of the whole, becomes a product of the moment. While the audience may (and did) have a feeling for the ethnic background and humor, it never attains understanding of how it is to be young, gifted and black.

Vaguely Routine

The biography itself seems to be sketchy, even though Hansberry's book followed a similar pattern. The book gave a feeling for the pleasures of life which pushed her to her writing. The play renders her routine ... and vague.

The script is wordy—far too wordy to be handled without accompanying action. Yet, the greatest portion of the performance was stationary.

An incidental annoyance dur-

ing the performance was the 80-plus-degree heat in the civic auditorium's Music Hall which

had the audience fanning themselves. I almost fainted. But then again, I almost fell-asleep.

Calling Own Shots

(Continued from page 5)

There were only 33 shooting days. "We broke our butts, but we made it."

Now Robertson's hopping across the country in his own private airplane, stopping where his film is ready to premiere. "I'm going up to Rapid City tomorrow. There's a guy up there who was in the film ... the Fry Theatre in Rapid City."

It's all part of Robertson's belief he's his own best spokesman. The business people — "they're a bunch of barracu-

das"—didn't even get promotional material here for Robertson's visit.

He comes on like a 'man of the people' and does a good job of it. He's interested in making films—not money and a short talk with Robertson reveals more about films than a thousand press releases.

Anyone could talk with him, for that matter ... no airs of speech or dress, no hurried glances at his watch, no nervous fidgeting. Just what you'd expect from a real cowboy.

The Roving Ear If This Be Treason...

Tantamount to Treason

This is the sort of record one buys as a curiosity. There are no credits given. There are no liner notes. There has been no publicity. It has received no radio air time. It is a mystery.

Michael Nesmith, former leader of and only musician in the Monkees, is responsible for Tantamount to Treason. Since the Monkees disbanded, Nesmith's been working in Nashville and has worked in country sounds; he formed his own group, The First National Band. Together they produced a couple of the best country-rock albums the last couple of years, Nevada Fighter and Loose Salute.

With the First National, Nesmith mixed his original compositions with country standards, always adapting the style to his own. So here comes his latest, with a collage of garbage on the cover, saying Michael Nesmith and The Second National Band. In lieu of liner notes, Nesmith provides a home beer recipe that dates back to the Pilgrims. Liner notes lie, he says.

I bought it immediately and rushed home to put it on the turntable. After about one side, it endeared itself to me. Nesmith is still working primarily with country forms, but slight changes in the rhythms make it a rock form. The drumming accents the music, whereas in straight country it accents the vocal most of the time. He uses fuzz bass and electric organ for a more contemporary sound.

No clues are given to the band's identity, but they are excellent. Tantamount to Treason opens up with "Mama Rucker", a tune which would do justice to Jerry Lee Lewis or the Band. Only it's Mike Nesmith, banging on the piano and rocking carelessly. Apparently the arranger, Nesmith also has a marvelous sense for uniting diverse elements.

The rest of Side One is reminiscent of Nashville Skyline, with a beat. Entirely written by Nesmith, it proves him a powerful composer, as many other artists have known a long time.

Side Two proves him equally proficient at selecting material. "Highway 99 (With Melange)" is a sort of talking blues about a guy driving to Berkeley in his '60 Dodge, giving his friend and his wife a ride, with a lot more. It's an eargrabber.

"Bonaparte's Retreat" is a great piece of corn. Boy meets girl at dance. They embrace. They fall in love "while the fiddle plays Bonaparte's Retreat."

The rest of Tantamount to Treason is appealing and pleasing, even in the weakest moments. It's quite an extensive romp through hillbilly territory.

Diversions

Bridge Forum

By J. C. Casper

For several weeks now you have been subjected to a glittering array of bridge hands that were stillborn. To paraphrase: one hand would have 17 cards and the next two hands would have the same 13. Well the Forum's staff is not up to taking any of the credit due to those great typesetters in the sky. So today's entire is entitled "A time for thinking" and is dedicated to all those declarers who forgot at trick one—to think.

Love all

North	South
♠ 8 4	♠ Q 9 5 2
♥ A K 7 3	♥ Q 10 4
♦ K Q 9 7 4 2	♦ A 8
♣ 6	♣ A J 7 2

South	North
1 NT	2 ♣
2 ♠	3 ♦
3 NT	All pass

West leads the two of hearts against your three-no-trump contract. How do you plan the play?

The lead is friendly for a change, giving you a present of the fourth heart trick. With a normal diamond break you will make no fewer than 11 tricks, so you should base your plan of campaign on the assumption that diamonds will be 4-1. You need not fear four diamonds with West, for in that case you can simply concede a diamond trick.

With the lead at that side of the table your opponents will be able to cash no more than three spade tricks. If East has the diamond stopper the situation is more dangerous. East might also have a spade holding such as A-J-3, or K-10-6, in which case the lead of the middle honour card would pick up four spade tricks for the defense.

What you have to look for is a way of improving your prospects if East is inconsiderate enough to hold four diamonds. The solution begins to come into focus when you reflect that of the five diamond singletons, West could hold, two are honour cards. If West has the bare Jack or 10 of diamonds it will be possible to lose your diamond trick to him even though East has the real stopper.

The first diamond lead will have to come from dummy, though, and that will not be possible if you allow the opening lead to run around to your hand.

The proper play is the ace or king of hearts at trick one, refusing the offer of a free heart trick. You should then lead a small diamond from the dummy and, if East plays low, give yourself the best chance of nine tricks by playing the eight from your hand.

The name of the declarer has been changed to protect the guilty for somewhere on this university walks a man who explained to his partner that he couldn't make this hand when East held four diamonds (J-6-5-3) that were unfinessable—????—or so he thought.

Put Trust in Bertolucci's 'Conformist'

(Continued from page 6)

His wife becomes more child-like and moronic by the day and he does not want to kill the man who can distinguish reality from its shadow. Even more disorienting, the wife of the professor (a hunchback) carries on a flirtation with both he and his wife and the two females are a more healthy couple than the original hetero pairs.

Technically Strong

The assassination does take place on a mountain road in a flash of violence that is difficult (for me) to watch. Marcello is present but typically impotent. He can take no part and watches as both the professor and then his wife are killed by fascist agents.

The technical work in this scene under Bertolucci's direction is extremely powerful. A chance through the woods with a hand-held camera (a technique to be seen more and more) distorts the image and plays tricks on the senses. Exaggeration of the trees groaning produce vivid sound hallucinations which lend to the illusion of unreality and a world now totally out of phase for the viewer as well as the characters.

Mussolini is cast down and long live the new regime. In the film's conclusion, back in Rome, Marcello is on the outs again.

Trust the Hands

The use of flashbacks, jump cuts and dream images makes *The Conformist* as difficult to unravel as Faulkner at his most confusing. It is, however, decipherable at film's end and richly rewards ones concentration. The film is dubbed, but not distractingly so.

If you don't mind a little anxiety, place yourself in Bertolucci's hands for two hours. If you are tired of trashing your way through inane films and have Jennifer on your mind and would like to get her off once and for all, see it.

Terry Campbell



THEODORE BIKEL . . . Internationally famous actor-folksinger will speak today at 9 a.m. in the Eppley Conference Center Auditorium.

Theodore Bikel Speaks Here This Morning

Actor-folksinger-author-civil rightist Theodore Bikel will be speaking at UNO today in the Eppley Conference Center from 9-10:15 a.m. Bikel is on a publicity tour for his new film, *The Little Ark* and is being brought to campus through efforts of the English Department.

Bikel has been a motion picture star since 1949, when he appeared in *The African Queen*. Since then he has been in such important films as *My Fair Lady*, *The Russians Are Coming*, *The Russians Are Coming*, *Moulin Rouge* and *I Want to Live*. He received an Academy Award nomination for his performance in *The Defiant Ones* in 1958.

He has also been an extremely active stage actor, playing the lead of Baron von Trapp in *The Sound of Music* on Broadway and in *A Streetcar Named Desire* in London.

Bikel has also appeared on virtually every major American dramatic anthology series.

Newport Member

Besides being a busy actor, Bikel spends part of each year presenting folk music concerts. He speaks seven languages and sings songs in thirteen more. Besides the United States, he has toured most of the civilized world as a singer. He is a member of the Newport Folk Music Festival. A book, *Folksongs and Footnotes*, was published in 1960.

Bikel has received awards internationally for both his acting and singing. He is an honorary member of the Herero tribe in West Africa. He is a vice-president of the American Jewish Congress and has served as first vice-president of Actors' Equity, which represents performers in theater throughout the United States and Canada. He is also active in the Democratic Party.

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Collector Delayed

Last week's SPO film *The Collector*, didn't show because it never got here. As Keith Reid would say, UNO's print of the film was "tossed and crossed and screwed in transit."

SPO Coordinator Rick David offers assurance *The Collector* will be here soon and plans on showing it Saturday, February 19 at 7:30 in the Eppley Conference Center auditorium. That means there'll be two movies that weekend.

'Breakaway' Now on the Way

The first issue of the *Breakaway* magazine ever to appear should reveal itself late next week, according to magazine Editor-in-Chief Richard D. Brown. Unforeseen difficulties led to a delay in the twice-annually annual's premiere.

A debut preview notes the magazine is over 180 pages, covering campus events during the first semester. The magazine boasts a staff of more than 30 students in Brown's program for "maximum involvement." The second magazine, due late in May, will probably be even larger, Brown notes.

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THE FRENCH CONNECTION

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Gene Hackman—Bestactor—N.Y. Film
Critics Award

'Picture' Depicts Era Awry

(Continued from page 6)

"youth isn't ridiculous, growing old is ridiculous." And Anarene is definitely aging.

Nurtured by her parents' concern for status, Jacy has metamorphosed into the proverbial bitch. She manipulates people to relieve the boredom, to embellish her ego; she dates Duane rather than Sonny because Duane plays in the backfield whereas Sonny is on the line. Stripping off her clothes while standing on the diving board at the nude swimming party, she fails to remove the watch ("just what I wanted") given to her a few hours prior by Duane.

After plopping into the water, she recognizes her inconsistency, but quickly manages to mollify her pain as she catches the glance of a prospective male. Indirectly she causes the incident that results in the gashing of Sonny's face. Taunting Sonny to elope with her, she carefully provides her parents with a note informing them of her destination.

Sonny is her pawn whom she rejects after she tires of his eyepatch; after she achieves the town excitement she intended to generate. Befriended by Jacy, Duane departs from Anarene only to return with a rejuvenated status, a new Mercury. After gouging Sonny's face with a beer bottle, he decides to join the Army and eventually leaves for Korea.

Turnabout

Sam's death affects the entire town. The will divides his ownings among Sonny, Ruth and the old woman at the concession stand of the movie house; but it is Sonny who inherits the spirit of Sam. Sonny has learned to roll his cigarettes, to care for others as Sam did. Without Sam's personality, the movie house is forced to close—"people in Anarene do not like to go to movies anymore."

The Last Picture Show is deserving of the

adulation it has elicited; it is truly an American piece of art—from the setting, dialects and clothing to the country music which permeates the film. It intensely studies the lives of "little people" (not army heroes or ski racers or secret agents); never have I seen a film that so deftly draws the complex relation of people affected by environment, people creating the environment.

In this film, nature is little different than the buildings of the town. The Last Picture Show is an observation of life with "no holds barred." Peter Bogdanovich has taken a time and place, not too dissimilar from our time and place, and juxtaposed it against the cherished American ideals of individualism, imagination, caring for the neighbor—the ability to find newness even in bleak surroundings.

Evolutionary Cowboy

Red River is gone; it cannot be recaptured; nor should we attempt to recapture it completely. Sam the Lion retains a part of this ideal, but he is not the classic cowboy; he is a new evolution, the cowboy with "beautiful hands." Sam embodies a sensitivity and gentleness not associated with the big round up.

Sonny is Sam's spiritual progeny and it is Sonny who is the central character of the film. His relationship with the middle-aged woman is the only fully human male-female relationship of the movie; it sharply contrasts the platitudinous, false love and mechanical sex constantly filling the screen. Facing the castigation of her screams, Sonny does not mutter a word as he sits in the kitchen during the final scene of the movie.

Their touching of hands, as the American television blares the Lysol commercial, delicately sets the whole predicament of which the film has spoken.

T. Weiss

Munch Works Show at Joslyn

An exhibition of 104 graphic works by Norwegian artist Edward Munch will be on view at Joslyn Art Museum February 5 to March 1.

Included are etchings, dry-points, lithographs and woodcuts that are considered by some to represent Munch's finest work.

Although relatively unknown in this country, Munch was one of the few Norwegian artists to influence Europe. He is considered an innovator and an originator of techniques and approaches. Munch used color lithographs and color woodblocks and introduced the practice of combining several graphic techniques in one print.

In his graphics, Munch is unique and represents the beginning of abstract art and abstract expressionism. He is considered the father of German expressionism.

Munch's themes are emotions such as fear, jealousy and

loneliness. His early life contributed to his emphasis on these themes. His mother and sister both died of tuberculosis while he was a boy.

In 1908 Munch suffered a nervous breakdown and after his recovery his work reflected a change in attitude to a more healthy outlook. These changes are shown in the Joslyn exhibit, which covers works from 1894 to 1930.

A prolific artist, he painted until he was 80. Munch died in 1944 and bequeathed all works in his possession to the city of Oslo. His gift consisted of 1,200 paintings, 4,500 drawings, 15,000 prints and six sculptures.

By 1963 the city of Oslo had constructed a Munch Museum to house the works. The graphics included in the Joslyn exhibition are from that museum. The exhibit is being circulated in this country by the Winnipeg Art Gallery in Canada.

'Rachel' Screens at Night

Rachel, Rachel will be presented tonight at 7:30 in Room 101 of the Engineering Building. The SPO-sponsored film was one of 1968's biggest award-winners.

Joanne Woodward stars as a

spinster schoolteacher having her first brushes with reality in a relatively small town. Woodward won the best actress award from the New York Film Critics Association.

Estelle Parsons, an Academy Award winner in Bonnie and Clyde, plays Rachel's daredevil best friend, James Olson (Andromeda Strain) is the Lawrentian lover who comes to liberate Rachel.

Paul Newman won the best director award from the New York critics. Rachel, Rachel received four Academy Award nominations and special citations from the National Catholic Office for Motion Pictures and the Broadcast and Film Commission of the National Council of Churches.

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'J. W. Coop' Vividly Displays Rodeo

(Continued from page 6)
who's given him a lift. "I just ride broncs and bulls."

Catching a whiff of rodeo high society, J.W. tries to pack ten years of rodeoing into one. He sets his sights on the All-Around Rodeo Championship, determined by dollars earned.

Instead of sleeping in fields, J.W. and Bean begin staying in hotel suites. Instead of a denim jacket, J.W. starts wearing a corduroy sportsjacket. He grows a mustache and starts wearing sunglasses. He gives up his army-surplus ambulance in favor of brand-new Hertz

cars for each rodeo. He comes close to winning the championship.

Bean understands J.W. is destroying himself, burning himself out in the one-shot effort. When he asks her to marry him, she leaves.

In the nationals, the rodeos' superbowl, J.W. loses the championship and practically loses his life when gored by "the meanest bull in America" after becoming the only man ever to ride it. J.W.'s bull problem parallels his others—he doesn't know where to get off.

A Natural

Robertson's rendering of Coop is a magnificent study of the gradual disintegration of a man faced with a decision between being himself or being what he feels he has to be, and losing either way. J.W. is low-key and natural.

Geraldine Page steals the "you can never go home again" scene and almost the entire show as J.W.'s mother, symbolizing in 10 minutes what J.W. was to discover the rest of the way. Cristina Ferrare is a weak Bean in an otherwise good string of scenes. She is a very undeveloped character.

Various directorial techniques bring the rodeo to life. Strapping a camera to a bull's stomach (and similar moves) show what the cowboy is experiencing. Sounds are delicately balanced against one another. Volume increases as J.W. is more competitive. His natural state is quiet.

A slight haze covers the entire film, the sort of haze one would have after waking from a bad dream, bringing more contact with Coop. The use of non-professionals in the majority of minor roles adds force and realism to a very realistic film.

TS

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Eyein' Sports



UNO'S ALL AMERICANS . . . the two-mile relay team of Bill Woods, Tom McCormick, Dave Micheels and Mike McCormick could easily wind up record-setters in RMAC relays.

RMAC Relays: Records May Fall

By Greg Peck
Sports Writer

"We expect all fieldhouse (relay) records to be broken," UNO coach Lloyd Cardwell announced.

Rightly so, as fourteen NAIA All-Americans in track will converge on the UNO fieldhouse tonight for the RMAC Relays. Although called the Rocky Mountain Athletic Conference (RMAC) Relays, the only teams involved will be Emporia, Fort Hayes, Nebraska Wesleyan, Wayne State and the host Mavericks.

Cardwell explained, "We're trying to build this meet up, but some of the schools in Colorado and out west felt it was a little too far to travel due to limited budgets."

Pittsburg State, who competed in the meet last year, now has their own indoor facility and "they chose not to come."

Track fans will not be spared a dull moment. "Although no team totals will be kept in the meet," said the UNO mentor, "all of the competition will be excellent."

The highlights on the thirteen event agenda will come with the running of the meet's four relays (distance medley, sprint medley, mile and two mile. UNO boasts two All-American relay quartets.

Relay Teams Juggled

Mark Wayne will replace Bill Woods as leadoff man in the two-mile affair with Tom McCormick running the second leg. Dave Micheels will travel the third half mile, and McCormick's big brother, Mike, will bring home the baton. They ran 7:50.0 two weeks ago at the nationals in Kansas City (except with Woods running instead of Wayne).

The All-American mile relay squad will also be juggled around as George Davis, Willie Bob Johnson and Craig Forney (who ran on the national championship squad) will be joined by Woods. The other regular member of the mile relay team frosh Gary Bragdon will compete in the distance and sprint medley relay teams.

Record to Fall?

Woods appears to be an able substitute for Bragdon as assistant track coach Jim McMahon anticipates 'his' record (fieldhouse record) to be broken.

The current fieldhouse mile relay record of 3:24.8 was set in 1968 by McMahon, Harry Johnson, Max Kurz and Don Glascon. The current Maverick mile relay team has already run 3:21.7 (in the nationals) and 3:23.6 (at Doane).

Cardwell emphasized, "He (McMahon) has been a very, very

important cog in the success of our cross country and track teams."

The assistant coach is currently working on his master's degree in education and hopes to graduate in June.

A graduate of Omaha's Bishop Ryan High School where he started his track career, McMahon competed for UNO as a collegiate. Since then he has "spent many hours timing and working with them (UNO tracksters and harriers)," Cardwell added.

Star-Studded Field

Pat Rinn, UNO's other NAIA All-American (in cross country) will anchor the distance medley (440-880-1320-mile) and come back fifty minutes later to compete in the open two-mile event.

"He ran three events at Doane and did well in all of them, so if he has proper resting time, it shouldn't affect him," Cardwell insists.

Dennis Nee, the RMAC cross country champ and his teammate Dennis Patterson of Emporia are two other All-Americans that will give the UNO team good competition.

With Fort Hayes' three runners of All-American caliber, the RMAC Relays could break more than the fieldhouse's mile relay record.

Dr. Steven Robbins, a professor at UNO will run in the open 60-yard dash. McMahon contends, "He just may be the man to beat in the 60."

Last week in the United States Track and Field Federation Meet in Fargo, N. D., Robbins posted a 3:31 in the 300-yard dash which Cardwell considers "very fast."

Intramural Track Set For Feb. 23

The Men's Intramural Indoor Track Meet is scheduled for Feb. 23 at 7 p.m. in the fieldhouse.

Participants must carry six hours and have their activity card with them in order to compete. A limit of four events per man is enforced. Each team may enter only one relay team and two men in the 60-yd. dash and the 60-yd. hurdles.

Included in the ten events are: long jump, shot, high jump, mile run, 60-yd. dash, 60-yd. hurdles, 440, 600, 880 and the mile relay.

Points are awarded for the individual events with six for first and 4-3-2-1 for second, third, fourth and fifth. In the mile relay the point order is 10-8-6-4-2.

The team with the highest point total will receive a trophy. Road Runners are the defending champs from last year.

Anyone interested should contact Burt Kurth, Office B-15 in the field house.

Sports Events

Basketball—UNO frosh take on Offutt Saturday night and the Creighton freshman Monday night. Both contests are in the field house, game time 5:30. Varsity action will see Emporia State visit Saturday while Chadron comes to the field house on Monday. Game time 7:30.

Wrestling—Palmisano's grapplers travel to Vermillion, So. Dak. for a double dual Saturday.

Track — RMAC Relays, tonight at 7:30 in the fieldhouse.

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Missourians Drop UNO

weights enabled Northwest Missouri to pin a shocking 21-12 loss on the UNO wrestling team.

The UNO trio of Dennis Cozad, Paul Martinez, and Phil Gonzales staked the visiting Mavericks to a 9-0 lead after three matches.

Then the roof fell in on Mike Palmisano's grapplers. Five decisions and one pin put the match out of reach before Gary

Kipfmiller picked up the rest of the UNO points.

Northwest raised their record to 10-3 while the Mavericks slipped to 14-2-1. In the last three meets, UNO has been defeated twice and tied once.

Illness forced Quentin Horning to miss the dual. Kipfmiller made up for the 4-2 loss he suffered to Jim Woods in the Western Illinois match by slipping by Dave Whitmore, 1-0.

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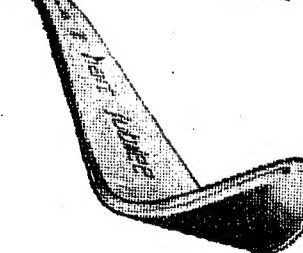
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Kon Teke Lead B League
Wrecking Crew on Top Again

The second week of regular season intramural play saw the emergence of the Wrecking Crew as the top team in League —A. Wrecking Crew grabbed the top notch after defeating Papa Joe's Boys in first week play and then downing CRNK-KEN in last weeks battle.

This week also sees the first ratings for the top ten teams. There are two top tens, one for the A-league and one for the weaker B-league.

Following Wrecking Crew in the second spot are the Indians and third is held by Papa Joe's Boys.

In the top spot in the B-league is Kon Teke followed closely by the Grey Falladom's

These two power houses meet next Tuesday in a fight for number one. Rp's and Hawks are also vying for the top niche.

The ratings are based primarily on four things: regular season record, holiday tournament showing, margin of victory, and the number of winning teams they've defeated. Regular season records are shown in the parentheses, records from the holiday tournament are not included.

Impressive performances were turned in by several teams last week. Pikes and the Hawks rolled over their opposition as they won by margins of 73.

Rich Armstrong and Bob Allen poured in 14 each in the Pikes victory. Jesse Kendle of

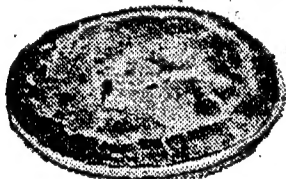
the Wrecking Crew hit 16 in their win last week.

Ron Burns of the Indians took honors for the week as he scorched the nets for 26 points in a 14 point victory over the Patriots.

Last Week's
Intramural
Results

Scores	
Shooting Rocks 42	Library 40
Low Men 1	Road Runners 0
DFT's 42	Over the Hill Boys 31
Wreck Crew B 44	
Boys in the Band..... 27	
The Team 1	VIP's 0
Iota Delta 36	Delta Zeta 33
Delta Sigs 32	Old Men 29
Kon Teke 42	Spe Hackers 25
Indians 53	Patriots 39
Grey Falladon's 25	
Lit Pikes	23
Mad Dogs 36	10..... W 30 33
Wrecking Crew 42	
CRNK-Ken	36
Papa Joes Boys 1	Eagles 0
Knicks 39	Skeets 29
Lambda Chi 37	Theta Chi 33
Young Vets 38	Eastern Rads 30
Pikes 58	Pi Kapp 25
Sig Tau 33	Sig Eps 31
Hawks 53	Nets 20
Jacks 53	Jockeys 38
RP's 27	Degenerates 26

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Ratings by Jim Coulton

League A

1. Wrecking Crew (2-0)
2. Indians (2-0)
3. Papa Joes Boys (1-1)
4. DFT's (2-0)
5. Lambda Chi (2-0)
6. Sig Tau (2-0)
7. Wrecking Crew-B (2-0)
8. Pikes (1-1)
9. The Team (1-1)
10. Mad Dogs (1-1)

League B

1. Kon Teke (2-0)
2. Grey Falladon's (2-0)
3. RP's (2-0)
4. Hawks (2-0)
5. Young Vets (2-0)
6. Delta Sigs (2-0)
7. Low Men (2-0)
8. Shooting Rocks (1-1)
9. Iota Delta (1-1)
10. Knicks (1-1)

Schedule

Intramural Basketball Schedule
February 15, Tuesday
Games at 6:30

Patriots vs. VIP's
Boys in the Band vs. Indians
The Team vs. Over the Hill
Boys
Wrecking Crew-B vs. DFT's

Games at 7:30

Delta Zeta vs. SPE-Hackers
Delta Sigs vs. Iota Delta
Kon Teke vs. Grey Falladom's
Old Men vs. Lit Pikes

Games at 8:30

Road Runners vs. Hawks
Shooting Rocks vs. Nets
Jockeys vs. Low Men

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Emporia State Visits
Field House Saturday
To Open Home Stand

By Steve Pivovar
Sports Writer

After 13 of 19 games on the road, the UNO cagers are home for the only real home stand of the season.

Saturday night the Mavericks will play host to Emporia State in a 7:30 contest in the fieldhouse. The game is the first of five tilts over a ten-day period.

Following the Hornets into the fieldhouse will be Chadron State on Feb. 14, Northern Colorado on Feb. 18, RMAC leader Southern Colorado on Feb. 19, and Washburn on Feb. 22.

UNO, currently 2-5 in the RMAC, are now 10-10 in the season. They lost all hopes of a RMAC crown in the 62-61 loss to Fort Hays last Saturday.

Emporia will bring a 13-8 record into the game. Two losses to Northern Colorado and Southern Colorado last weekend dropped the Hornets league mark to 4-3.

Ed Burton, a 6-9 sophomore from Springfield Gardens, N. Y., is the leader of the Emporia attack. Although a foot injury has kept him out of three games, Burton has hit for 13 points a game and has grabbed 9.6 rebounds per contest.

Dale Northup, a 6-4 senior, is the team's leader in scoring average with a 13.7. Andrew Stephenson has been a pleasant surprise as the freshman is the only other Hornet with a double figure average, 12.0 in 17 games.

The Monday night contest with Chadron State will hand the Nebraska College Conference lead to the victor. The Eagles trail UNO's 4-2 conference mark as they have posted a 3-2 record in league competition.

John Robish is UNO's leading scorer in statistics made available before the Pittsburg game. The 6-4 guard has hit 337 points in 19 games for a 17.7 average.

Merlin Renner, who's offense has shown a marked improve-
ment in the second half of the season, is the team's leading re-
bounder. The 6-9 senior has grabbed 230 errant shots for an
average of 12.1 a game.

Statistics for the first 19 games:

	G.	FG-FGA	FT-FTA	RBS	AVG.	PTS.	AVG.
Robish	19	137-268	63-93	107	5.6	337	17.7
Renner	19	98-220	87-133	230	12.1	283	14.9
Sieczkowski	19	98-221	60-73	59	3.1	255	13.4
Forrest	17	91-200	45-56	112	6.6	227	13.4
Wolkamp	19	54-130	21-38	81	4.3	129	6.8
Scott	16	40-78	27-44	71	4.4	105	6.6
Ksiazek	19	18-52	26-50	52	2.7	62	3.3
Heithoff	15	11-32	4-7	20	1.3	26	1.7
Johnson	6	4-13	8-13	4	.7	16	2.7
Nichols	10	2-5	1-4	3	.3	5	.5

Gorillas Cop Rematch

Pittsburg was far from being a cordial host as the Gorillas jolted UNO, 77-51, in a Rocky Mountain Conference basket-
ball game last Tuesday night.

The Gorillas broke a 22-21 halftime lead with a 55 point barrage in the second half. The win avenged the 100-91 defeat Pittsburg suffered in an early December meeting.

A balanced scoring attack saw ten players tally points as the Gorillas kept their slim hopes of catching conference

leader Southern Colorado alive.

Eric Grotheer, a 6-6 senior, led the hosts with 16 points. He received double figure support from — Tayqlor with 14, — Gardner with —, and — Johnson with 10.

UNO was without the services of their captain and premiere defensive player, Paul Sieczkowski. The 6-3 hustler dislocated his shoulder in a rebound battle with teammate Merlin Renner in a Monday practice. Indications are that he will be out for the season.

Again, Cal Forrest and Renner led the Maverick attack. Forrest led with 13 points while the 6-9 center hit 12.

Both were far behind the totals they hit in the 62-61 loss to Fort Hays. In that contest, Forrest led with 25 while Merlin contributed 20.

The loss of Sieczkowski will put added pressure on Dick Heithoff and Dave Ksiazek. Both will be needed when the Mavericks return home and attempt to capture the NCC crown. Steve Fleming, freshman from Papillion, could help.

UN-OMAHA		PITTSBURGH	
Robish	11-3 3	Smith	2-0 4
Forrest	6-13 13	Pate	0-3 2
Ksiazek	0-0 0	Kinzer	4-0 8
Renner	6-0 12	Johnson	5-0 10
Scott	3-3 9	Taylor	6-2 14
Heithoff	3-0 6	Baker	4-0 8
Wolkamp	1-2 4	Grotheer	7-3 16
Nichols	0-0 0	Phon	1-0 2
Fleming	2-0 4	Gardner	4-3 11
		Branson	1-0 2

Totals 22 7-16 31 Totals 34 9-14 77
UN-Omah 21 30-51
Pittsburgh 22 65-77
 Fouled out—None, Total fouls—UNO, 12,
Pittsburgh, 14.

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Senate Reapportions

After three weeks of deliberation, the student senate voted to reapportion the senate on a full-time equivalency basis.

The full-time equivalency concept requires that the number of hours taken by all students be computed. This number is then divided by 12 (the number of hours required to be a full-time student) and the final figure is the equivalent number of full-time students.

Virtually all budgeting procedures of the university follow this pattern.

Under the new reapportionment plan, the College of Arts and Sciences would gain one seat. The Graduate College would lose one seat.

The other 11 seats to be apportioned among seven colleges would remain the same.

In other action on election procedures, Bill Lane introduced a constitutional amendment to allow students to run

for senate seats, no matter how many hours they carry.

Presently, a senator must be a full-time student. Under this rule, Lane said, over 5,000 students are not eligible to serve on the senate.

Heine

It is dreadful when the bodies we have created demand a soul. But it is more horrible, more appalling when we have created a soul which asks for a body, and harries us with entreaties. The thought our mind has created is such a soul. It gives us no peace until we have endowed it with a body, or till we have helped it to materialize itself. Thought wishes to become deed; the word wishes to become flesh.

And wonder of wonders! Like God in the Scriptures, man need only voice a thought, and a world comes into being. There is light and darkness; the waters are sundered from the dry land, and even wild beasts appear. The world is the signature of the word:

Heinrich Heine

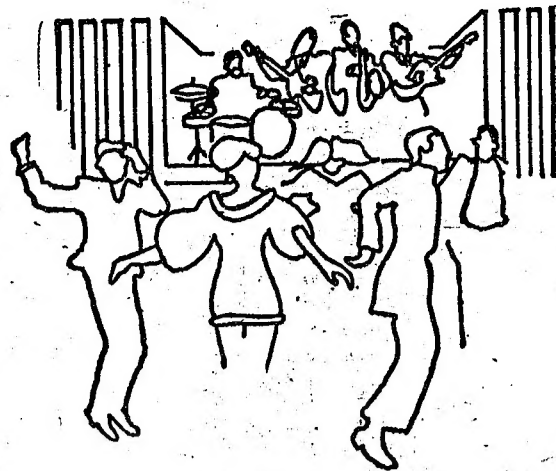
Election Dates Set

The student senate set the dates for student government elections at their last meeting. Election Commissioner Bill Lane announced that the presidential election will be held March 21-24.

Senate elections will be April 11-14 because the Student Government Constitution requires separate elections.

No final date has been set for the filing of petitions by potential candidates.

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